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traits were shown earlier in the season in New York at a special exhibition. Then there was a very interesting and colorful Renoir, a group of whose smaller paintings formed an interesting exhibition in New York this winter; a little head of a child by Manet, superbly modeled, and a splendid piece of work in the portrait of Mrs. John Henry Hammond and child by Jean McLane; its design was most noteworthy, its coloring very fresh and attractive. Sorolla, Zuloaga, Shannon, Lenbach and a dozen other artists were also represented.

III

One recalls the notable assemblage of portraits of one hundred women held in Paris in the spring of 1909—half of them by English painters of the eighteenth century, half of them the work of French artists of the same period. As a rule, comparisons are odious, but that on occasion they may be instructive was proven in this case, for nothing could have been more interesting than comparing and considering the genius of these English and French masters, in pondering over their racial and temperamental differences. First, we viewed the interpretations of varying degrees of beauty, charm and virtue seen in the sitters of Gainsborough, Hoppner, Raeburn, Romney, Reynolds, Cosway and Downman. Then we regarded the canvases of Fragonard, Boucher, Greuze, Nattier, Vignée-Lebrun. And what a

procession all this was—Queens and *grande dames*, dignified and stately, patrician and gracious in their demeanor, proud representatives of the old *noblesse*; now there were paraded before us ripe beauties, as fair and engaging as they were frail. Contemplating this vision of charm and wit and loveliness one exclaimed: "Surely in no other epoch has fair woman had at her command such a group of artists to perpetuate her beauty and graces!"

Such an observation contained, indeed, much truth, although none of the eighteenth century artists, considered simply as painters, can, of course, be delegated to the first rank, in company with Velasquez, with Titian. Several of the nineteenth century men, Whistler and Sargent among them—and on occasion Lavery and Shannon—have equalled the performances of the men of the eighteenth century; Sargent's "Mrs. Manson," as well as other of his rather earlier works, need not fear comparison; Whistler's "The Little Blue Bonnet" would not suffer by being placed next a Romney, to which I have compared it. The latter artist's "Rosa Corder," although not as fine in quality as his "Miss Alexander," the "Carlyle" or the "Mother," at the same time would not suffer if placed in proximity to a Velasquez. Certainly, none of the other pictures shown in this exhibition could stand this test, a supreme one, but then how few other pictures of modern times could!

THE CARNEGIE INSTITUTE'S ANNUAL EXHIBITION

BY ANNA SEATON-SCHMIDT

PITTSBURGH is again the fortunate possessor of an unrivaled annual international exhibition. The 352 paintings shown are of such high merit as to resemble a choice loan collection, rather than a yearly salon. By limiting the number of pictures accepted, it has

been possible to establish a much higher average than is obtained even in the Paris salons, where the fine paintings of a few great artists are often obscured by the hundreds of mediocre canvases.

There are some, however, who object to this strict limitation, claiming that the



THE MANOR HOUSE

AWARDED MEDAL OF THE THIRD CLASS

GIFFORD BEAL

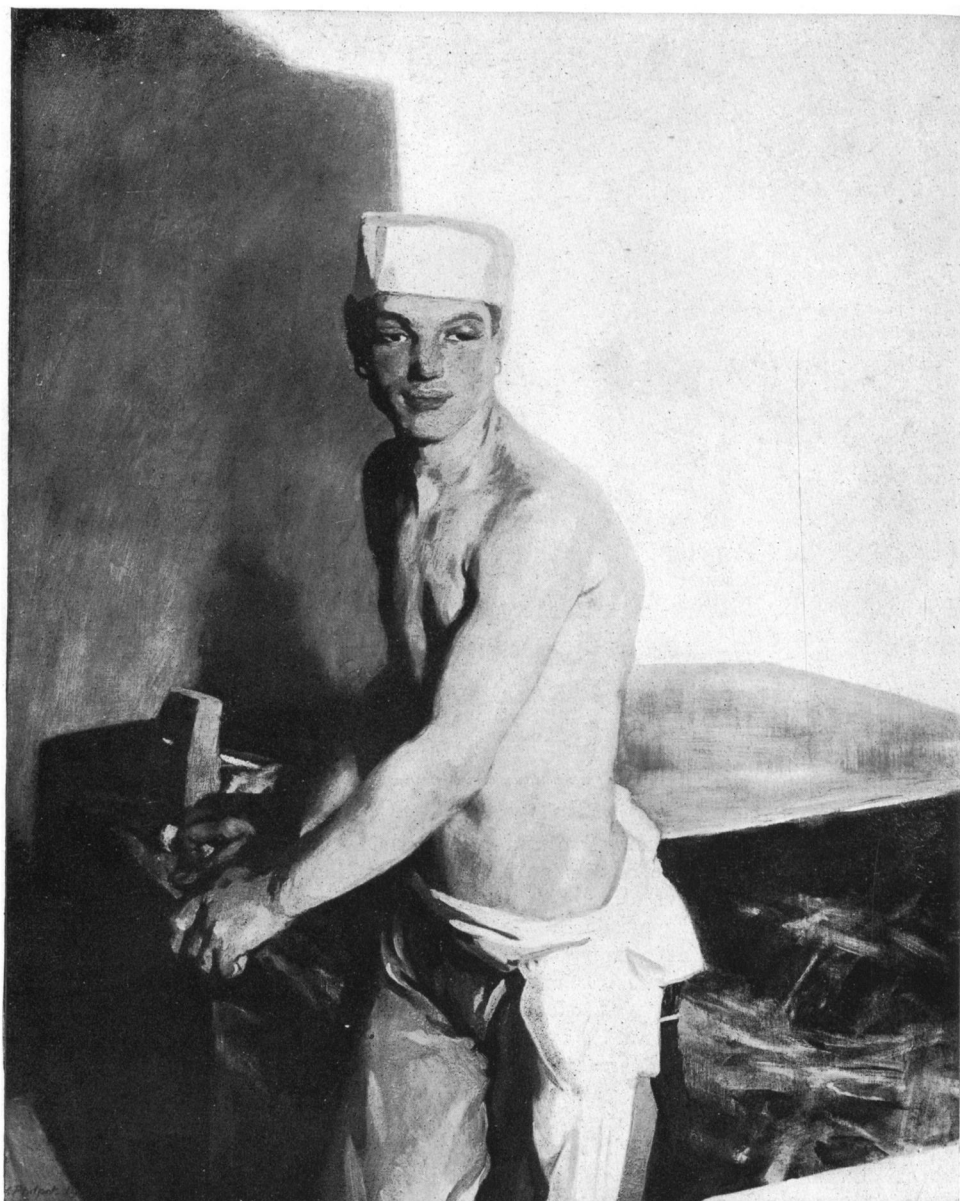
jurors have grown too conservative and that the Carnegie Institute admits only the work of those who have already "arrived," thus depriving the public of the stimulus and incentive of a more comprehensive exhibition. Such criticisms seem unfair to the noble spirit of this institution which strives to use its splendid opportunities for the betterment and enlightenment of the people by securing, not youthful experiments in art, but the accomplished work of the world's greatest artists, and no unprejudiced critic can visit these galleries and fail to be impressed by the really magnificent paintings displayed.

There are no epoch-making canvases, but many possess those high, imaginative qualities inherent to all great works of art. Every picture, without exception, shows conscientious workmanship, without which the greatest genius fails to express any coherent message.

The sensational pictures, recently ex-

hibited in New York, do not belong in the exhibition of such an institution as the Carnegie, to which for seventeen years the citizens of Pittsburgh have turned for guidance in all the arts. Everywhere the so-called "progressives" are denouncing conservative institutions, but, after all, some kind of a standard must be upheld, and is it not the much-abused "conservatives" who are preserving the world's equilibrium?

That the distinguished artists who composed the jury were open to new phases in the evolution of painting, when combined with earnest sincerity, is proved by the acceptance of Fechin's "Lady in Pink" and of Bellows's "Circus." The latter was not only hung "on the line," but received an honorable mention. A few years ago George Bellows and Robert Henri belonged to "The Insurgents," a group of men who preferred to exhibit independently of all juries. To-day, Robert Henri is a member of



THE MARBLE WORKER

GLYN W. PHILPOT

AWARDED MEDAL OF THE FIRST CLASS

the Pittsburgh jury and Bellows has two pictures in the exhibition. Both men have proved themselves to be great artists; as has Maurice Denis, who recently graduated from the Salon des Independants to the Société Nationale! So will it be with all the young artists of

real talent when the excitement of producing "Freak Pictures" dies away and they settle down to serious work. This upward progress is a natural evolution and the younger generation, knocking at the doors of the Carnegie, will find an eager welcome as soon as their paint-



PORTRAIT

RICHARD E. MILLER

ings are worthy to be placed beside the work of Mary Cassatt, Renoir, Monet, Junghanns, Woodbury, Francis Murphy, Charles Davis and the many others whose splendid paintings adorn these galleries.

The first room of the exhibition is en-

tirely devoted to the work of Lucien Simon, whom Rodin places among the greatest living artists of France. His twenty-six paintings will be considered in a later article.

In the next gallery hangs "The Marble Worker," by Glyn W. Philpot, to which



GRANDMOTHER'S DRESSING GOWN

AWARDED HONORABLE MENTION

FRED G. GRAY

was awarded the first prize—a gold medal that carries with it \$1,500. Mr. Philpot is an Englishman, and belongs to that strong young school of portrait painters which is carrying on the mag-

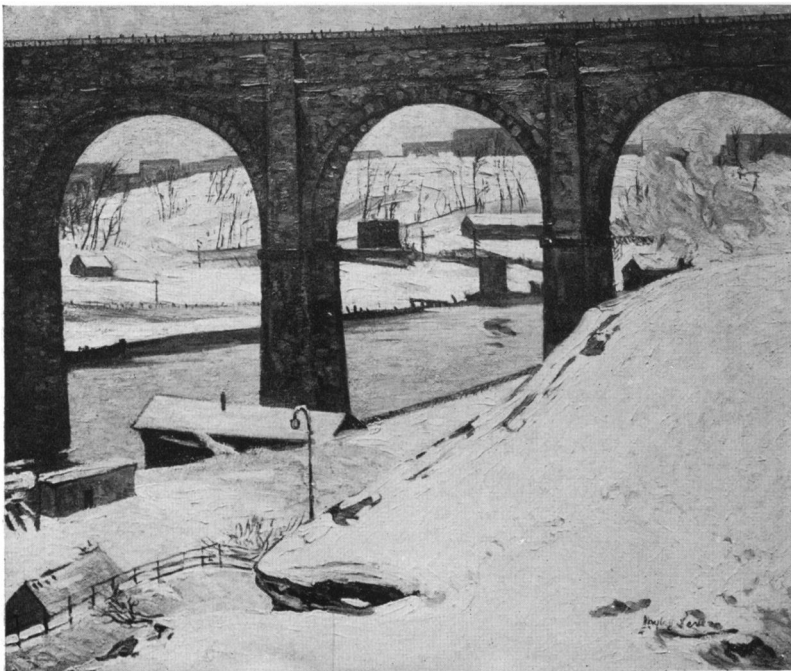
nificent traditions established so long ago by England's world-famous portraitists. The second medal with \$1,000 went to Henri Martin of Paris, for his lovely mural decoration entitled "Autumn."



TIRED OUT

LEOPOLD G. SEYFFERT

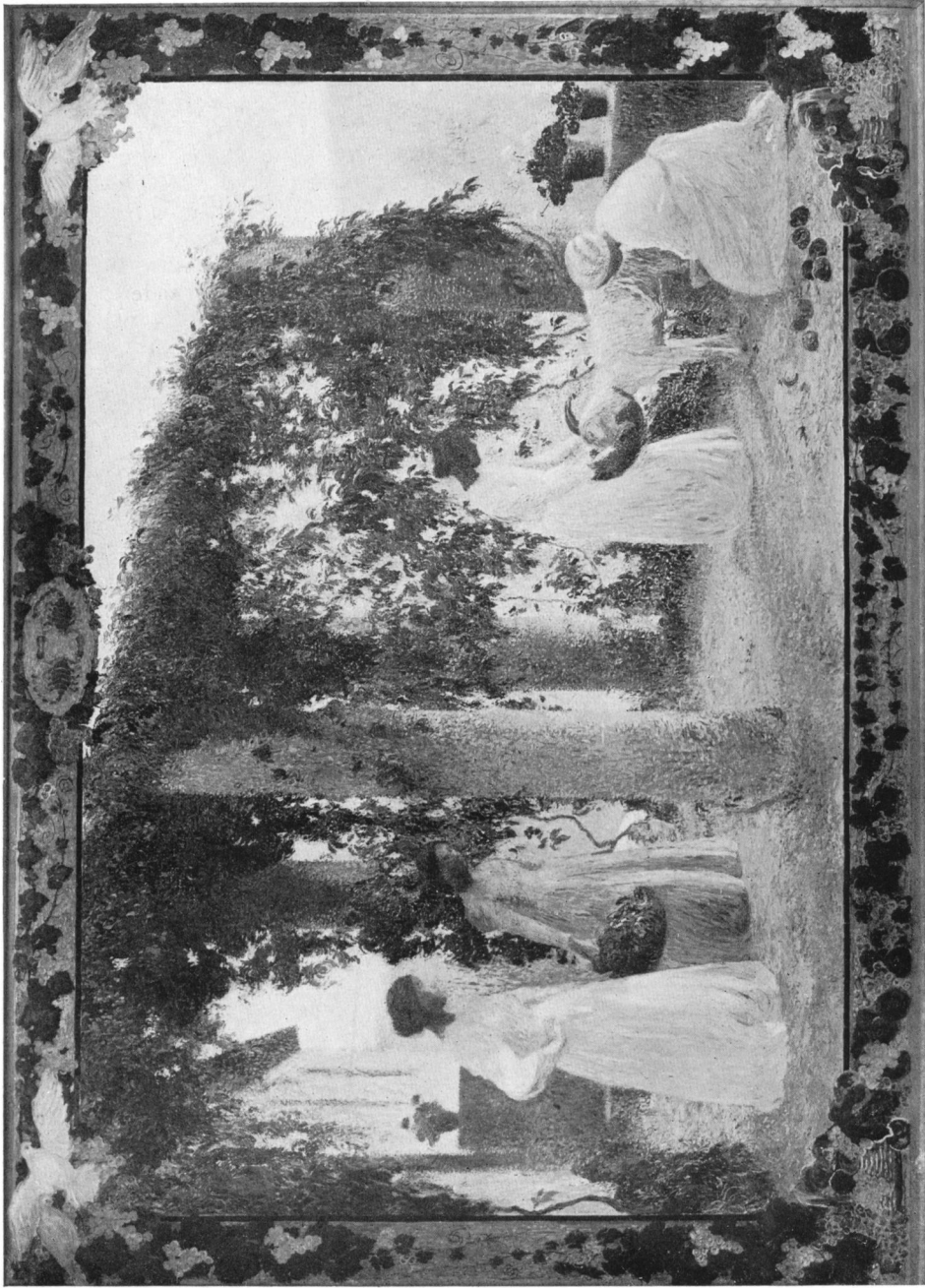
AWARDED HONORABLE MENTION



EAST RIVER

HAYLEY-LEVER

AWARDED HONORABLE MENTION



AUTUMN

AWARDED MEDAL OF THE SECOND CLASS

HENRI MARTIN

Martin is one of the most successful mural painters since Puvis de Chavannes; indeed, it was the master himself who discovered the genius of the then young Provençal and predicted his brilliant future. Going one day to the Salon where Henri Martin's decorations were exhibited, he exclaimed, "There is the artist who will be my successor."

The third prize with \$500 was carried off by an American, Gifford Beal, of New York. "The Manor House" is an excellent example of broad, solid treatment and rich color—reminiscent of Constable rather than of any of the French or American landscape painters.

Honorable mentions were awarded to Arthur B. Davies, George W. Bellows, Fred G. Gray, Hayley-Lever, Leopold Gould Seyffert and Arthur Streeton. "Sleep," by Arthur B. Davies, would probably have received the first medal had his figures shared the perfection—the transcendent enchantment—of the landscape. One of our greatest poet-painters, in his magic interpretation of nature, it is to be hoped that Mr. Davies will not be influenced by any foreign tendencies, but will continue to give us his sane, yet exquisitely poetic works.

"O ye of little Faith," by Emil Carl- sen, is one of the most beautiful of modern religious pictures. All this artist's well-known skill in rendering clouds

and sea—technical knowledge acquired through long years of study—is here used to enhance the spiritual significance of the white-robed figure of Christ as He walks towards us on the shining waters. There is nothing sentimental nor weak in this lovely transcription of the Bible story which carries the conviction of deep religious faith. Frederick J. Waugh has one of his glorious marines, and Edward W. Redfield a landscape that embodies the very spirit of spring. Jonas Lie, L. H. Meakin, Gardner Symons, John W. Alexander and many other of our well-known painters have canvases that would lend distinction to any exhibition.

The beauty of these pictures is greatly enhanced by their perfect lighting and harmonious setting. The walls, covered with stained burlaps, make such perfect backgrounds that they seem specially prepared for each painting. There is no crowding and the spacious galleries present a delightful harmony of ensemble that tempts the weary art-lover to linger here for repose and enjoyment.

It is to such exhibitions that our people turn with supreme confidence, knowing that their beauty must lead our young artists to seek those Elysian fields where dwell the seer, the poet; that there they may create for life's refreshment a noble, serene, American art.

EQUESTRIAN STATUES

THE "Man on Horseback" has been popular among memorial builders in this country partly, perhaps, on account of symbolizing the imperial conqueror. The first equestrian statue ever erected in this country was in fact to a Monarch, George III, of England; being set up by the loyal British colonists on Bowling Green, New York, in 1770. This we are told by a chronicler of the time was the work of "the celebrated statuery, Mr. Milton, of London." It represented His Majesty in crown and royal robes mounted upon a rearing steed, the equi-

poise of which was maintained by a handsome flowing tail firmly fixed to the pedestal. This statue was of lead finely gilded, and six years after its erection was torn down by ruthless iconoclasts and made into 42,088 rebel bullets. Thus did the first equestrian statue in this country conjoin utility with beauty.

Clark Mills' "Jackson" in Washington, dedicated in 1853, which was cast from cannon captured in the Mexican War, was the next in point of time to be erected. After which came others in quick succession. The list though large